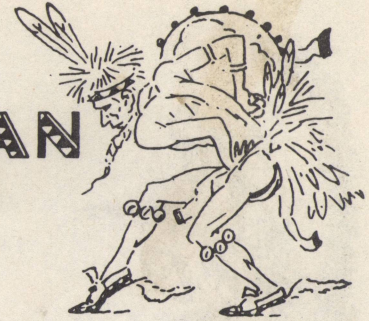


# THE AMERICAN INDIAN HOBBYIST



VOL. I, NUMBER 8

Los Angeles, Calif.

APRIL 1955

## BEADWORK DESIGN

Our issue this month is devoted to Sioux style beadwork design. We are presenting it as a photo feature and we hope you like it. In future issues we plan to run similar photos of the beadwork of other areas.

All of the beadwork photos in this issue were taken by the editor from the collection of the Southwest Museum, Highland Park, Los Angeles, Calif.. I would like to thank all of the staff of the museum especially M.R. Harrington and Ruth De Ette Simpson for their aid.

The idea is to give you a museum in booklet form. We feel that before starting on any article of beadwork you should look at as many examples of the Indian made article as possible. This is especially valuable in choosing a design. We suggest that you start your own scrapbook if you have not already done so.

It is the beadwork of the Central Plains, commonly known as the Sioux style, that is presented in this issue. The beadwork of this area is so similar that it is difficult if not impossible to distinguish between the various tribes which used this style. Although most of the photos presented here are Sioux some are Arapaho, Cheyenne, Gros Ventre, Crow, and Assiniboin. You will notice that the Lazy Stitch is the method used, except for some round rosette bags. The only colors used for background are white and light blue. Rarely some pink or red will be used for background, but I believe that this is because no other colors were available. The two dominant colors used in design are reds and blues but yellow and green are also common. Avoid blacks and browns, these show bad taste.

Glass beads, as you probably know, are a "White" introduction. The large Pony beads first reached the plains at about 1800 and were followed by the smaller seed beads in 1840. These early beads were manufactured in Venice, Italy and became an important trade item. In 1885 a much finer bead was imported from Czechoslovakia and it is this bead that is found on most of the beadwork you will see today. In recent years Germany & Japan have been producing some beads but they were never manufactured in this country except for a short time in 1600 in Jamestown, Virginia and a few large beads made by the Hidatsa Indians.

One final word about design. Do not let anyone tell you that Sioux beadwork has symbolic meaning. In the majority of cases it does not, but when it does it has meaning only to the person who made it. For instance a design representing a mountain to one beadworker may represent a tipi to another. In modern usage we have adopted descriptive names as tipi or mountain for the triangles appearing on legging strip designs. This does not mean that they represent a tipi or mountain, it is rather a convenient way of referring to them.

\*\*\*\*\*  
We have one more date for a "White Indian" event. This is the Wa-Hu-Keza Council Fire. A White Indian affair held annually, the first weekend in June at Jackson, Michigan. Last year, we understand there were 450 boys and leaders, trading, sharing ideas and ending with a dance before 4,000 people. Sounds like fun. Make it if you can.

Our Question and Answer Column will definitely start next month with: "What are the laws regarding the killing, possession, sale and transportation of the Golden Eagle?" If you have any questions please get them in to us as most require quite a bit of research.

Our congratulations to Stephen S. Jones Jr. and the American Indian Lore Assoc. for their new bulletin "Eyanpaha". If you would like a copy write to Steve at 1018 S. 1st St. Sioux Falls, S. Dakota. We wish them luck with their worthwhile enterprise.



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**MOVIES:** We have just found out about five more free loan movies. These are offered by Old Gold cigarettes and can be had just for the asking. All are 16mm, sound, color and run for 21 minutes. Titles are:

"Seminoles of the Everglades"

"Miracle of the Mesa" about the Hopi.

"Giant of the North" Eskimo.

"Fallen Eagle" Sioux.

"The Pueblo Heritage" Gallup Ceremonials.

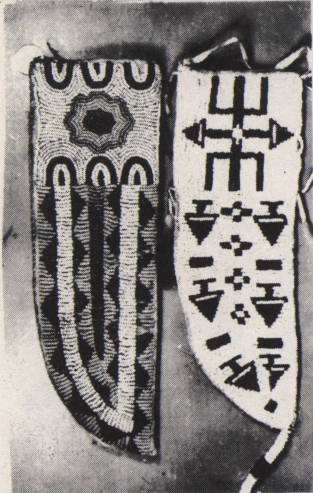
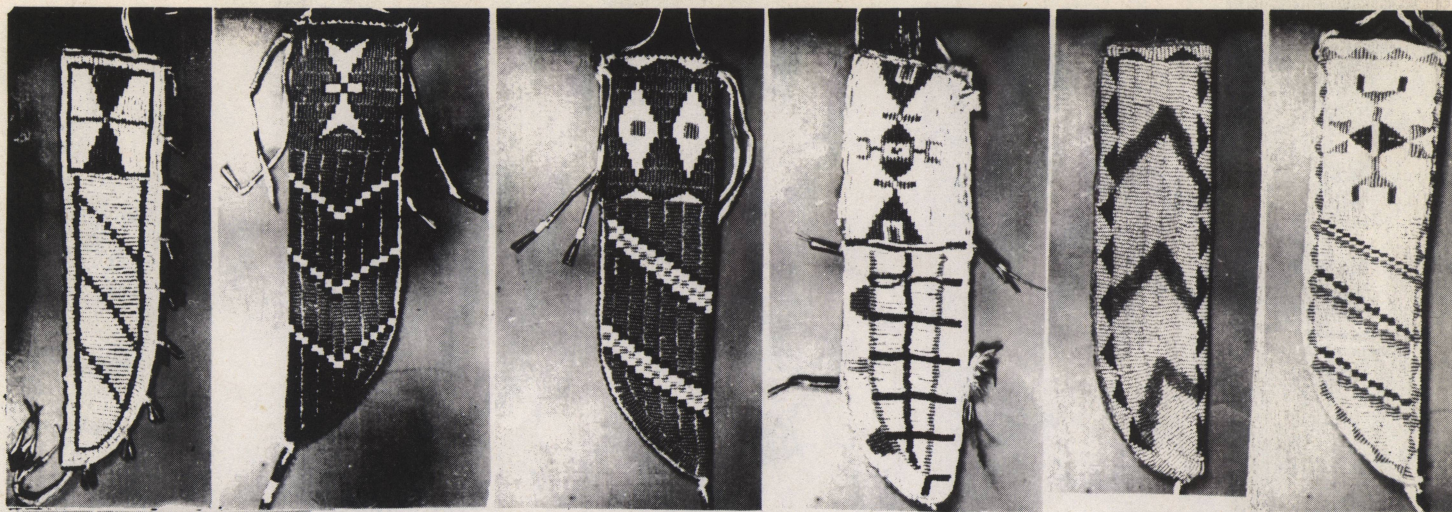
Write to: P. Lorillard Co.

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Tell them what film you want, the date, size of audience, and type of organization.

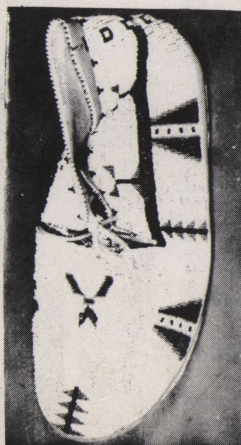
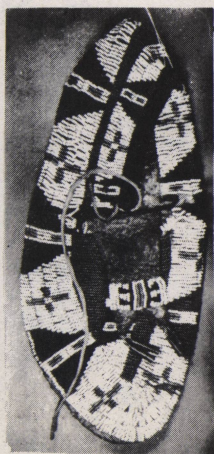
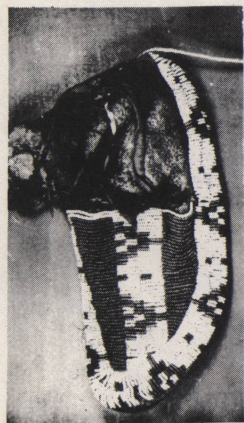
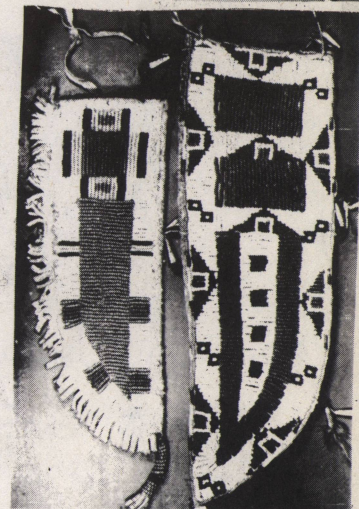




## KNIFE SHEATHS & MOCCASINS

NOTICE THAT THE SHEATHS ARE BOTH RIGHT AND LEFT. THE TWO DARK ONES ABOVE REPRESENT BOTH SIDES OF THE SAME SHEATH. MOST ARE NOT BEADED ON BOTH SIDES.

THE TRIANGLE DESIGNS ON THE MOCCASINS BELOW CAN ALSO BE USED VERY EFFECTIVELY ON HEADBANDS, ARMBANDS ETC. THE WHITE PAIR BELOW IS MODERN CHEYENNE.

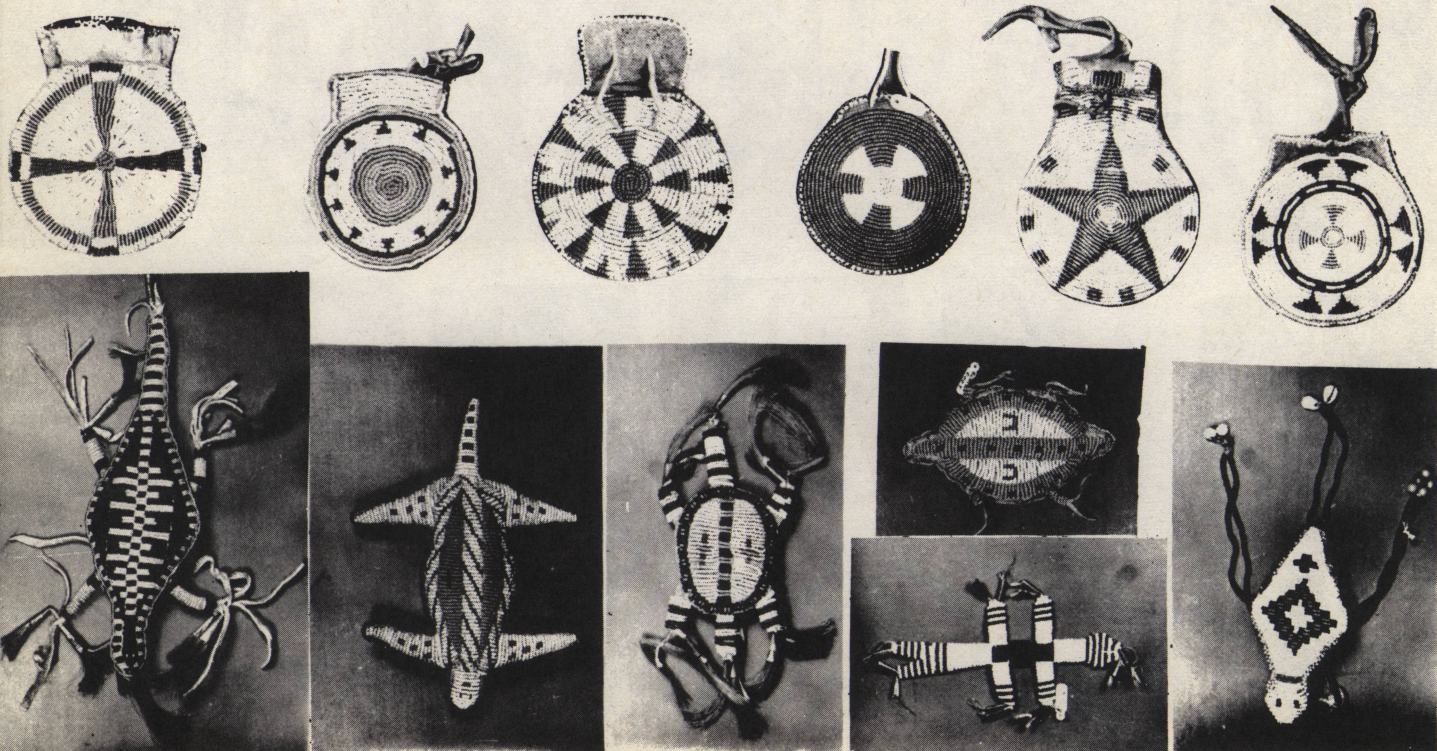




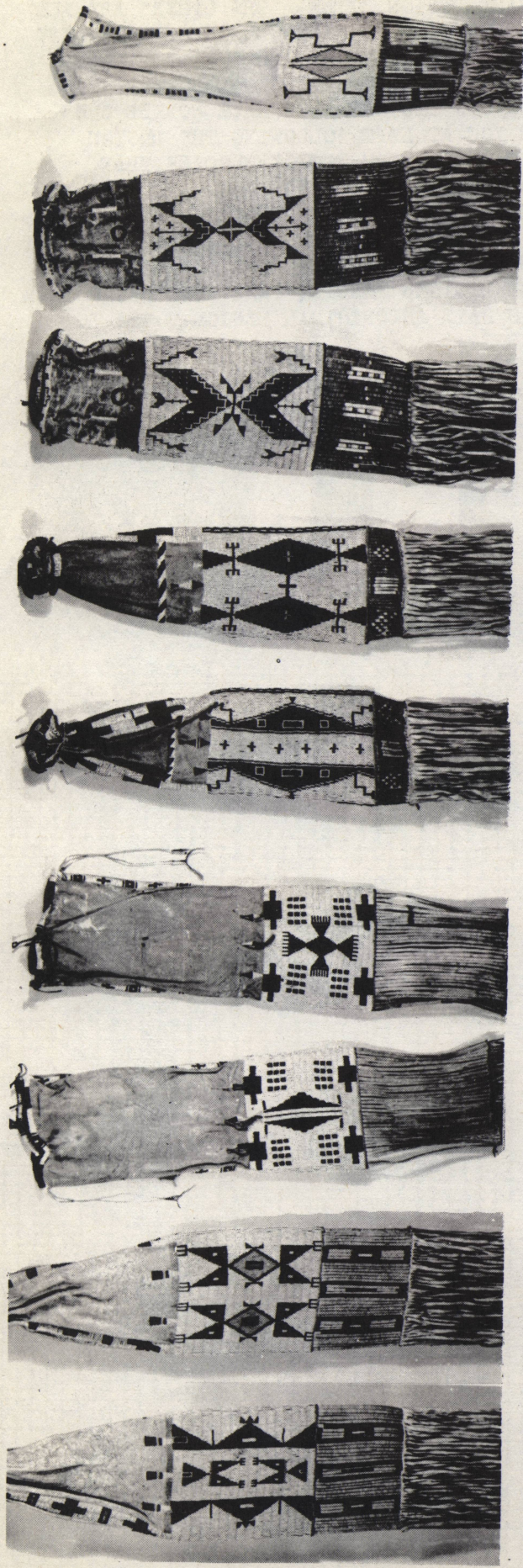


## SMALL BAGS

THE SMALL BAGS ABOVE ARE A GOOD FIRST PROJECT. THEY SERVED AS POCKETS TO THE INDIANS AND CAN DO THE SAME FOR YOU. THE SIX ROSETTE BAGS ARE OF THE TYPE WE DESCRIBED IN OUR OCT. ISSUE. THE LIZARD FORMS BELOW USUALLY HELD AN UMBILICAL CORD OR OTHER CHARMS.

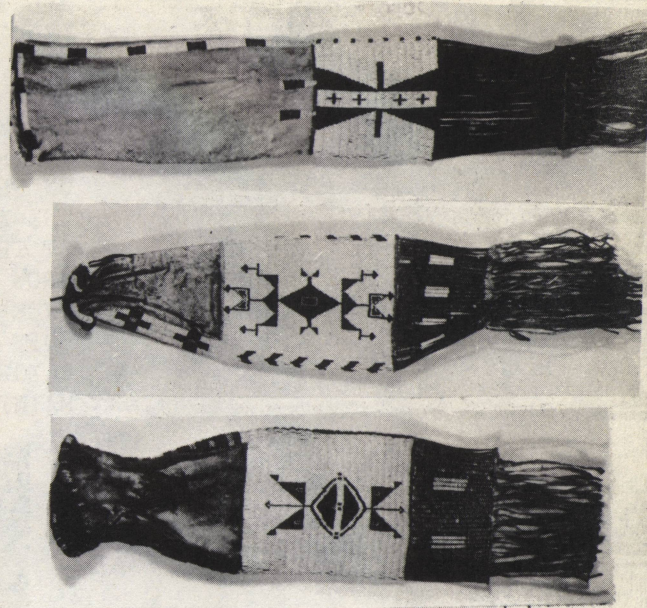
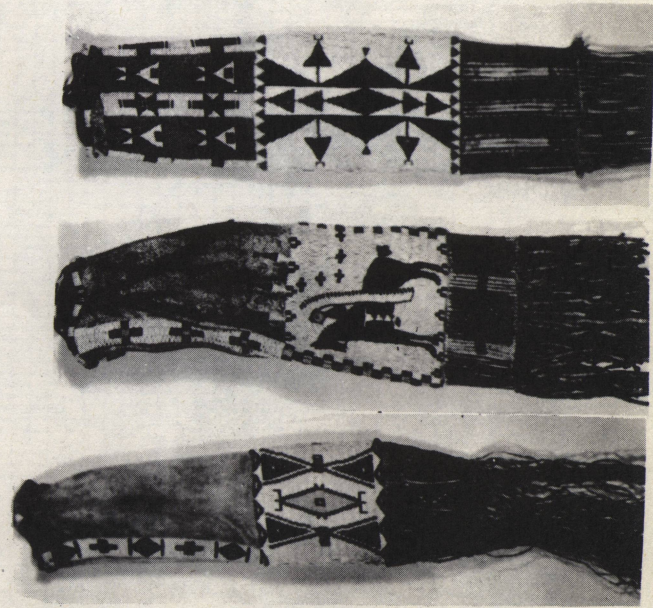






## PIPEBAGS

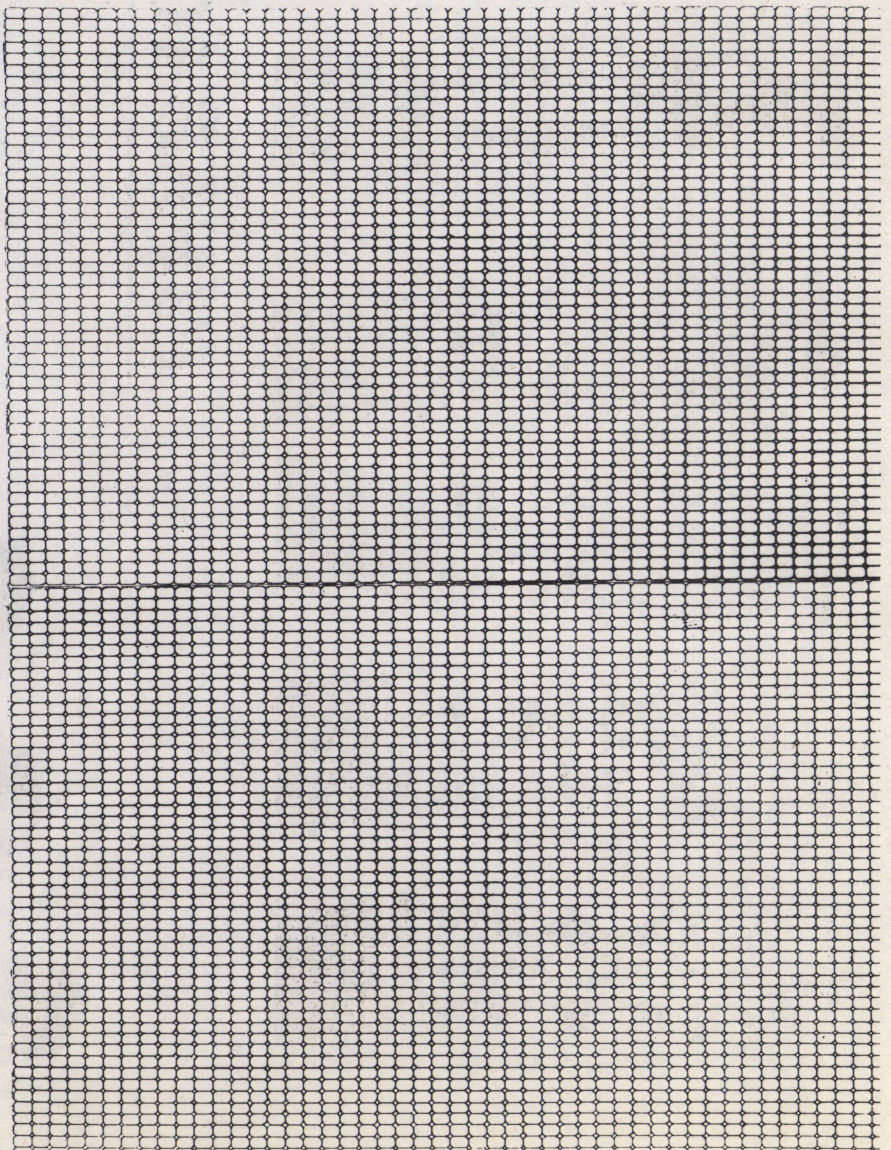
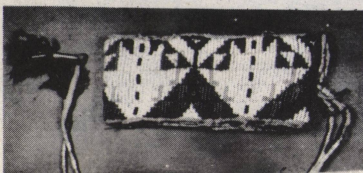
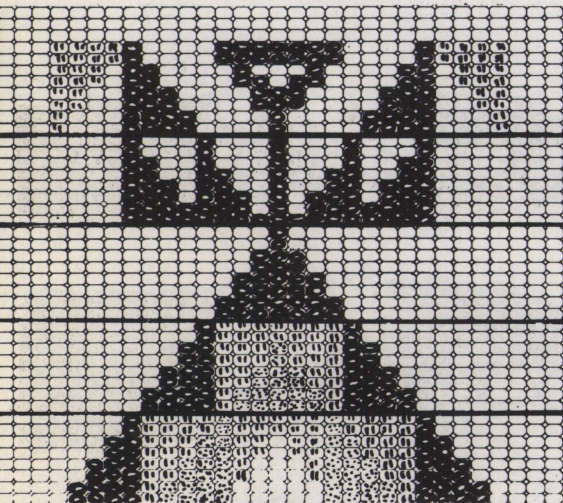
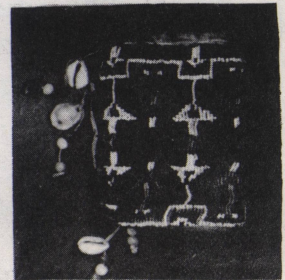
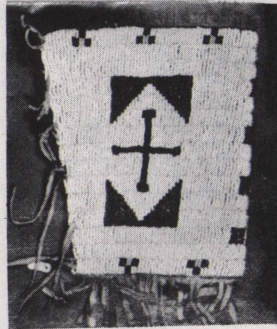
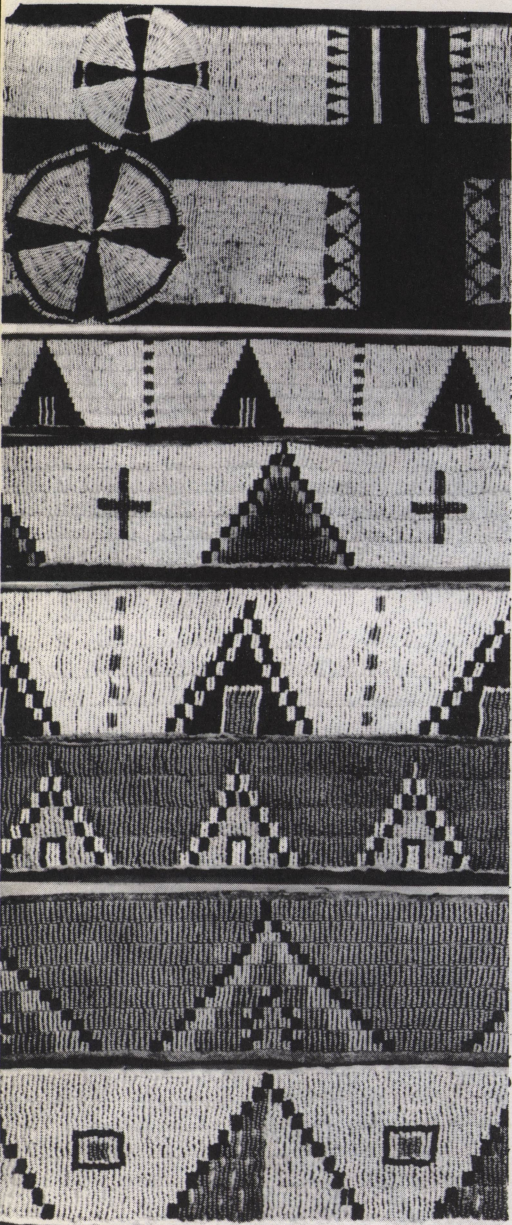
THE FIRST 8 BAGS ABOVE SHOW BOTH SIDES OF FOUR BAGS, THE OTHERS SHOW ONLY THE BETTER SIDE. DON'T BE AFRAID TO DO THE QUILL WORK AT THE BASE. THIS IS EASY AND CERTAINLY LOOKS BETTER THAN SUBSTITUTES. WE WILL PRINT INSTRUCTIONS ON QUILLWORK METHODS IN A FUTURE ISSUE.





THE TOP TWO PHOTOS AT LEFT ARE BLANKET BANDS. THESE ALL FOLLOW THE SAME DESIGN STYLE. THE OTHERS ARE ALL LEGGING STRIPS. GOOD INDIAN TASTE DEMANDS THAT THESE HAVE A TRIANGULAR DESIGN.

THE GRAPH PAPER BELOW IS PRESENTED SO THAT YOU CAN WORK OUT YOUR OWN DESIGNS. WE HAVE WORKED ONE OF THESE OUT FOR YOU AT LEFT FOLLOWING THE DESIGN ON THE ARMBAND IN THE BOTTOM PHOTO. NOTICE THAT THE ARMBAND ALSO HAS A TRIANGLE DESIGN. A GLANCE AT THE OTHER ARTICLES OF BEADWORK IN THIS ISSUE WILL SHOW THAT THESE TRIANGLES ARE THE BASIC DESIGN ELEMENT EVEN ON THE PIPE BAGS. WE SUGGEST THAT RATHER THAN COPY ANY OF THESE DESIGNS EXACTLY THAT YOU CHANGE THEM SLIGHTLY SO AS TO HAVE AN ORIGINAL DESIGN. TRY TO MAINTAIN GOOD TASTE.





# SHUPEDA

The Shupeda Indian Society of Interpretive Dancers or the Shupeda Indian Dancers as they are more popularly known are principally a group of teen-age boys, some younger, some older, who have developed a specialized program of Indiancraft and Interpretive dancing in Indian Lore as a project.

The organization got its start in 1948 at Camp Miakonda, Toledo Area Council Scout Camp, Toledo, Ohio, when Harold Stroup, better known in scouting circles as Chief White Hawk, realized a life-long dream. At that time he was able to gather together a group of boys who were interested in Indian Lore and began to teach them costume, dances, songs, customs and traditions. This was no mere whim or fly-by-night idea, for the chief had been studying and working toward that day ever since he had entered scouting many seasons ago, and had earned his name through an Indian Lore program at Camp Kiamesha, Susquenango Council, BSA, in New York. However the Shupeda are not the work of one man, but the dream of one and the combined efforts of all the members with a like interest who are following the dimming trail of their Red Brothers together.

The objectives of the club: to provide a program for teen-age boys in handicraft and the study of Indian Lore, and to help perpetuate Indian Arts & Crafts, ceremonies, costumes and traditions before they entirely disappear.



The Shupeda insist on being advertised and announced as Interpretive dancers, never as real Indians, although some of the members can and may boast of Indian relationship thru family ties. No member may accept money for public appearances, but proceeds from any of their shows helps to pay for costumes and is used for the benefit of all members.

Although the Shupeda sometimes accept engagements requiring long travel, the program is primarily a "back yard" activity, limited to 25 miles during school months. Some of the outstanding events that they participate in are: The Wa-Hu-Keza Council Fire, the Wa-Be-ski Wa Indian Fair, and the Song of Hiawatha Pageant at Elgin, Ill.

Handicraft, being one of the major activities of the Shupeda, the members spend many hours building their costumes. The boys search out the finest examples of Indian Craft & reproduce them with painstaking care. Literally pounds of feathers have been worked into their fine headdresses and bustles, other articles of costume, as well as other materials, the net result being valued at about \$300 per member.

In the Chief's home is a fine library of books pertaining to Indian Lore and handicraft, pictures, scrapbooks, photos of beadwork and costumes and some 16 mm film of the Gallup Ceremonial taken by the Chief on one of his many trips to obtain information that can be passed on to the group. The Shupeda have taken advantage of this opportunity as may be seen by the photo above.

Many thanks to Harold A. Stroup, 3726 Homewood Ave., Toledo, Ohio for sending in the information and photo above.



## CONTEST

Now that the contest is over I'd like to thank the many people who have helped make it a success. First to Don Miller of Grey Owl Indian Craft in New York for suggesting the contest. Next to all the readers who submitted a host of really fine entries. And lastly to Win Fairchild and Ernest H. Klann for helping with the judging.

The entries were rather slow at first, but began to pick up after we extended the deadline. I was very pleased with the high quality of the entries and will be happy to print them in future issues.

The first prize, of a Sioux Porky Roach, went to Bob Gabor, 310 Walberta Rd., Syracuse, New York for his beautiful job on Iroquois costume. This is almost book length and we have decided to publish the entire entry as a future issue.

Although only one prize was offered, Preston Miller, 722 E. Philadelphia St., in York Penna. submitted such a fine entry on the Tuckahoe Dance team that we have decided to give him a prize also. This was a porky roach made by the editor.

I honestly wish that I had enough roaches to give one to everyone who entered, but unfortunately roaches are rather scarce. I especially want to thank the following people, whose entries were considered in the final judging and definitely deserve an Honorable mention:

Dale Wendler, Elmwood Park, Ill.; for a fine bustle discription.

Fred A. Heddleson, Kingston, Tenn.; for a simplified version of a bustle & feather roach.

B.F. Barnes, New York, New York; for several entries including a neat little rattle.

Ton Turya, Olympia, Wash.; For an Eagle dance wing idea.

Alfred A. Douglas, Iroquois, New York; For a cleaver bustle back.

Don Crockett, Cleveland, Ohio; For two breachclout tricks.

Bill Stroude, Lyndon, Kentucky; For a roach feather swivel.

Charles L. Knight, Tampa, Florida; For a ceremony idea.

Isidore Umscheid, Wichita, Kansas; For a story on the Mi-Kan-Na-Mids dance group.

Chuck Williams, Mira Loma, California; For a moccasin sole trick.

Conrad Gladowski, Stevens Point, Wisconsin; For a neat bonnet trick.

J.A. Bowren, Rigina, Sask., Canada; For a story on his dance group.

Joseph J. Fischer, Fenton, Michigan; For an Iroquois dance.

Jack Wilson, West Redding, Conn.; Several fine suggestions.

I could mention a lot more if I had room, but to all those who entered and did not win Thanks a lot. I'm deeply grateful.

Our face is Red. We made a "Boo-Boo" and I'm sorry to say that nobody noticed it. In our Feb. issue we described the "Bike" dance step and said that this was not the same as the "Double Toe-Heel" described by Bernard Mason. Please be informed that these are one and the same step.

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